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INTRODUCTION

The little book, here presented to the public, is meant to fill a want of long standing. All, whether they be pilgrims or visitors to the Holy Shrine of St. Anne, wish for information regarding its history, its relics and its memories : this is amply proved by the numerous questions that are asked every day at the Shrine. But, as the visitor has not always the good luck of meeting with one who is well informed on matters pertaining to the sacred place, this book will give him the means of self-instruction and will serve him as a guide and companion, teaching him very often more on the past and present of St. Anne de Beaupré, than the best disposed person could do.

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OFFICIAL GUIDE

I. — Historical sites

1. — The FIRST CHURCH of St. Anne de Beaupré was built on the *Public Place*, in front of the Basilica.

This site, chosen by Father G. de Queylus, vicar general, in the fall of 1657, was blessed by his delegate Father Vignal on the twenty-third of March, 1658.

Mr. Louis d'Ailleboust, acting governor awaiting the arrival of the Viscount d'Argenson, laid the corner stone of the chapel, and willing hands set to work. Louis Guimont, who lived near by, but who was unable to work on account of a great infirmity that took away his strength, used to make frequent visits to the place, wishing to show his good will for the success of the enterprise by his presence at least. One day, through devotion, he took three stones and put them in the foundation as best he could, and was instantly cured of his disease. This church, blessed as it was by celestial favors, was however never completed nor opened for worship.

Work was suspended on account of the difficulties of the times and, in 1662, it was entirely demolished and the materials were utilized in the construction of a second church.

2. — The SECOND CHURCH was built at the foot of the hill, with its side in line with the road ; the *Column* in front of the present chapel shows nearly the place where the northern extremity of the second church stood.

This church, like the first, was very modest in appearance. It was only forty feet long and was built partly of wood and

partly of stone. This way of building was pretty general at that time in New France: the frame was first constructed and then the interstices were filled in with masonry. Though finished only on the 26th of July, 1663, the church had been opened for worship in the previous year, and it was on this occasion that the statue of St. Anne which is still preserved in the treasury was deposited therein.

3. — The THIRD CHURCH, whose site is plainly shown by the *Memorial Church* which stands in the place once occupied by its transept, was built of stone, in 1676, by Father Fillon. It has been twice restored, once in 1694, and later on in 1787 and has been used for public worship until 1876.

During the British invasion in 1759, which ended in the cession of the country to Great Britain, a detachment of Wolfe's troops under the command of Alexander Montgomery (brother to the General who was killed in the attempt to capture Quebec and who fell under its walls on the night of December 31st, 1775), devastated the country and the only building left standing in the village was the little church under the special protection of St. Anne. The foundations of this church so dear to pious souls and so precious in the eyes of Canadian History, within whose walls the faithful worshipped during two centuries, have no other covering than a thin layer of earth, awaiting the day of a complete restoration.

4. — The FOURTH CHURCH, is the present Basilica, the building of which was undertaken in 1872 and which has been blessed in 1876.

Owing to the ever increasing number of pilgrims, this church was enlarged in 1886. His Holiness the Pope Leo XIII raised it to the rank of Basilica Minor in 1887. It

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at Basilica, 1872 and

pilgrims, this Pope Leo XIII in 1887. It

contains numerous altars which have all their own merit, but it is particularly the *bas-reliefs* of the communion rail and of the marble altars which deserve the visitor's attention; each of those *bas-reliefs* expresses admirably the chosen scene taken from Holy Scripture. The *pedestal* that supports the large statue of St. Anne and Child is most imposing; cut out of an onyx block and highly polished, it is the centre of admiration for all. Connoisseurs also admire the *floor* inlaid with Champlain marble in which the Pompeian Red so scarce nowadays is found in large quantities. The *organ*, placed in position in 1897, ranks among the finest in America. All those objects of art are the result of the generosity of pilgrims and visitors and a hint to the kind reader to perpetuate the tradition.

5. — The MEMORIAL CHURCH, also called the old church. It was rebuilt in 1878 on the site of the third church — which has already been spoken of.

The *furniture* and *ornaments* of this chapel date from the end of the seventeenth century or the beginning of the eighteenth; as such, they are antiquities seldom found on this continent and deserve the attention of the visitor.

6. — The HOLY SPRING, whose water has cured so many sick and infirm, has its source near the Memorial Church.

Its water runs summer and winter with enough abundance to satisfy the devotion of hundreds of thousands of pilgrims who draw as much as they wish. It is this spring that feeds all the *fountains* which are on the precincts of the church. It is kept covered to preserve the water from contamination, the doors being opened only to make the necessary repairs to its basin.

7. — The SCALA SANTA, is a religious structure

unique of its kind in all America. It occupies the ancient site of the *presbytery* and priest's garden.

The large flight of steps, inside the building and which the worshippers ascend kneeling, contains relics from Holy Land and was built in imitation of the steps that Our Saviour mounted, during His Sacred Passion, in the palace of Pontius Pilate, which latter are preserved in Rome. All the *frescoes* of this monument are scenes from the Holy Land and are due to the brush of a Redemptorist Brother who spent nearly two years in painting them. Each *statue* recalls some moving incident of the Passion. Visitors will be well repaid by a visit to this chapel.

8. — The CEMETARY, so modest in appearance, has nevertheless an interesting history.

Opened in 1670, it has held the bodies of all who died in the parish since its foundation and of several others who wished to repose under St. Anne's shadow. There have been buried in its precincts, up to this year, three thousand seven hundred and twenty-four bodies, of which seventy-one were those of Indians. This is astonishing, considering its very limited proportions; the number of persons buried therein is so considerable that they could not find to-day standing room together on the same piece of ground.

9. — A site of great historical interest is certainly that of the HABITATION OF THE HERO OF BEAUPRÉ. The *stairway* leading to the Nun's Convent and the *house* next to it, on the side of the Scala Santa, conceal the foundations of the house once inhabited by *Pierre Carré*, the hero of Beupré.

During the siege of Quebec by Phipps, in 1690, this brave captain, at the head of his Canadian militia, forced the enemy to abandon its landing place at Beauport, leaving behind a

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flag and five heavy guns. Governor Frontenac and all high authorities acknowledge that Quebec was saved by that valiant action. Two of the guns were sent to Quebec; two, given to Beauport, and one to St. Joachim; but Carré received as a trophy of his victory, the captured flag which he presented to the church of St. Anne. The memorable day of October 18th, 1690, so glorious for the Canadian arms, did not pass however without throwing a gloom on the village: Pierre Maufils, a child of the parish and as yet a schoolboy, who had courageously taken up arms in defence of his country, was mortally wounded in the conflict and died in the Hospital a month afterwards from the effects of his glorious wo . . .

10. — The CONVENT OF THE FRANCISCAN SISTERS, commonly called the White Nuns, seated on the hill-side, was first built in 1837, by Father Ranvoyzée who made it his residence until his death, in 1843. This *mansion*, before being fitted for a convent, was flanked by four towers and had cost, with its appurtenances, the sum of ninety thousand francs.

The view of the grand St. Lawrence and of the Island of Orleans from this beautiful spot cannot be properly described, it must be seen to be appreciated. Seated as it were like a nest in a massive of foliage, it is a desirable place for ladies intending to spend a few days in Ste. Anne's. The *Blessed Sacrament* is exposed every day in the chapel and one may attend all the public exercises where prayers are recited by the Nuns in a manner recalling the old monastic time.

II. — Historical Relics

IN THE VESTRY

The Treasury of Relics is open every day from 11 to 12 o'clock. A. M.

No. 1. — 1662. — First Statue of St. Anne in Canada.

This wooden statue was brought from France by Bishop Laval, in 1661, and deposited in the church the following year. In 1676, it was put in the frontal of the new church where it remained for two centuries. Older historical relics are seldom found on this continent.

No. 2. — 1663. — Collection Box.

Having been used for the first time on the day of the Dedication of the second church, July 26th, 1663, it was returned with contents amounting to 12 fr., 3 s., 6 d., which was then considered a good collection, as at that time wages were only one franc a day. But its most glorious day, in those remote times, was on the occasion of the pilgrimage of the Vice-Roy De Tracy and staff, when the old sexton Bouchard saw 70 francs dropped into it one after the other.

No. 3. — 1663. — Ivory altar Crucifix.

Connoisseurs acknowledge in this remarkable piece of sculpture the work of a master of the art and are even willing to attribute it to the famous Duquesnoy.

No. 4. — 1665. — Mass Vestment made and given by Anne of Austria, mother of Louis XIV.

Its durability is explained by the fact that the orfrays are of pure silk, gold and silver. Queen Anne of Austria, after twenty years of marriage to Louis XIII, had not had yet the happiness of presenting a heir to the throne of France. But fully confident in the powerful intercession of her Patron

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Saint, she ordered prayers and masses to be said daily to that intention. Her confidence was not deceived and, as a consequence, France had the glory of having Louis XIV as king. In thanksgiving for the event, Queen Anne ordered some *ex-voto* to be sent to all the churches dedicated to St. Anne in the kingdom; that of Canada was made with her own hands.

No. 5. — 1666. — Ciborium.

Though used for over two hundred years to hold and distribute Holy Communion to hundreds of thousands of pilgrims, this sacred vase of solid silver is still as solid as a new one. It is only lately that it has been deposited in the Treasury, and it well deserves it.

No. 6. — 1667. — Silver-gilt Ostensorium or Sun used for the Exposition and the Procession of the Blessed Sacrament.

Having been sent lately to Paris for repairs, this fine piece of art of the seventeenth century has greatly attracted the attention of the public. Though twenty years older, it is in every respect similar to the one presented in 1686 by Nicolas Perrot to the Jesuit mission at Depere, Wisconsin. The mission-house having been destroyed by fire and the priests compelled to fly before death, in 1687, the latter ostensorium remained buried for years; in 1802, it was ploughed up, and is now in the possession of the Catholic Bishop of Green Bay.

No. 7. — 1670 — St. Anne's first Reliquary.

The object is both a religious and historical relic. It was in it what was brought in Canada by Venerable Bishop Laval, the first relic of St. Anne, which is still preserved. It consists of a fragment of Her bones. But, as this reliquary is rather unhandy for performing the ceremony of private veneration, the relic has been removed and sealed in another one.

No. 8. — 1670. — Silver Chalice.

This chalice, and the ciborium No. 5, have been daily used at the altar for ever two hundred years. Now, if we take into consideration the fact that the priest has to wipe off carefully every drop of wine or water that may be left after using it, we must admit that the silverware of the seventeenth century were fully equal in quality and durability to those of our age.

No. 9. — 1700. — Sick-calls Ciborium.

Each dying individual in St. Anne's parish, for several generations, has seen this ciborium with the Holy Viaticum carried into his house for his consolation and help, whenever the nature of his sickness allowed sufficient time to do so. In St. Anne's, this ceremony is always performed in a very solemn manner. The priest, vested with the surplice and stole and preceded by a torch light, hastens to the sick person's home while the tolling of a bell warns people that one of theirs is dying. All the inmates of the house in front of which the priest passes come out; they kneel on the veranda, and say a short prayer for the spiritual welfare of the patient.

No. 10. — 1706. — Massive silver Alter Crucifix.

Given by the illustrious Pierre LeMoyne d'Iberville, the conqueror of Hudson Bay (1697), the discoverer of the Mississippi's entrance into the Gulf of Mexico (1699), the founder and first governor of Louisiana (1700). He presented this crucifix the very year of his death (1706).

No. 11. — 1722. — Wax candle Mould.

12. — 1723. — Alter bread Irons.

13. — 1758. — Books of Anthems.

14. — 1774. — Ablution-cup.

Such a cup is constantly kept on the Altar for the convenience of the priest who distributes Holy Communion outside of Mass.

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No. 15. — 1788. — Pax.

This instrument is now used only when a Bishop assists at High Mass on his throne; but until late years when the parishoners were still in the habit of presenting some bread to be blessed and distributed among those present at the church, it was used on every sunday and festival day. After the blessing of the bread, it was presented to the giver, with the words: "Peace be unto you." Whence its name.

No. 16. — 1795. — Cross of the Church Warlens' seat.

17. — 1800. — Holy Water pot and sprinkler.

18. — 1803. — Sanctuary lamp.

19. — 1814. — Processional cross.

20. — 1889. — Crowns of St. Anne and Child.

Those beautiful and rich crowns were especially ordered for the coronation of St. Anne and Child in the name of His Holiness Pope Pius IX. They are made with the metal and precious stones obtained from all kinds of jewelry presented by the pilgrims, such as bracelets, ear rings, finger-rings, broaches, badges, chains, lockets, etc., etc. As a rule, when there is a sufficient quantity of these objects to make any liturgical vessel, they are melted together and modeled into a fine ostensorium, chalice, or ciborium, such as are Nos. 22, 23 and 25.

No. 21. — 1890. — Ex-voto of the Count of Paris.

This chiseled and embossed silver portrait has been presented to the church by the Count of Paris as an ex-voto of his pilgrimage to St. Anne de Beaupré. He is represented under the figure of St. Louis, king of France, putting himself under the protection of St. Anne. This picture, with its silver-gilt frame, is of a great intrinsic and artistic value.

No. 22. — 1890. — Gothic ostensorium.

No. 23. — 1890. — Gothic Ciborium.

24. — " — Facsimile of an old roman bell.

25. — " — Pyx.

The Pyx is also a sacred vase used for sick-calls, but it comes into requisition only when the season or the weather do not allow of things being done as indicated in No. 9. This Pyx has been made after the manner referred to in No. 20.

III. — Old Paintings

IN THE MEMORIAL CHURCH

1. Votive offering from the Marquis de Tracy, Viceroy of Canada 1666.

This painting from the brush of the famous Lebrun was given to the Church in 1666 by the Viceroy in fulfilment of a solemn promise made by him when in peril on the sea during his voyage to Canada. The subject is mostly copied from Ruben's "Education of the Virgin" which is to be seen in the Antwerp museum. According to the custom of the time, the marquis and marchioness de Tracy are represented on the same canvas, dressed as pilgrims, paying their homage to the Saint.

2. St. Anne and the Blessed Virgin: towards 1677.

This picture, as also the following one, was painted by François Luc, a Franciscan deacon, and given to the Church by Mgr de Laval to serve as companions to Lebrun's painting.

3. St. Joachim and the Blessed Virgin, 1677.

4. Votive offering from Mlle de Becancour, 1689.

Some days before her entry into the Ursuline Convent in Quebec, Mlle de Becancour, daughter of the Baron of Portneuf, came on a pilgrimage to St. Anne's to implore the assistance of her Holy Patron in the accomplishment of her pious purpose: it was then that she offered this picture which represents herself kneeling before St. Anne and the Blessed Virgin.

5. Votive offering from Jean Jung, 1696.

Jean Jung, a Quebec merchant who, with his father, Guillaume Jung, a merchant of Bordeaux, France, did a large exchange business, was pursued by three Dutch warships. His vessel was on the point of being captured when a thick fog settled on the river hiding him from the enemy, so that he was enabled to escape by running his ship into the mouth of the Saguenay. This painting was retouched in 1826, by Ant. Plamondon, of Quebec.

6. Votive offering from Madame Riverin, 1703.

Denis Riverin wished to establish on the banks of the Magdalen River at the foot of Mount Notre-Dame, a mixed colony, that is, one whose inhabitants might spend part of their time in tilling the soil and the rest of the time in the fishery. The attempt failed however, and Madame Riverin, taking her husband's troubles to heart, placed herself and her children under the protection of St. Anne, offering at the same time this picture in which she is represented with her little family.

7. Votive offering from Louis Prat, 1706.

Louis Prat, merchant, shipowner and portwarden was in Quebec as early as 1703. From the year 1706 to 1721, he was the trader who had the most frequent relations with the

Fabrique. His brigantine was the *Joybert*. The inscription on the painting reads: EX-VOTO. LUDOVICY PRAT. 1706.

8. Votive offering ship *Ste Anne*, 1709.

Three persons are seen on this dismasted vessel. On the bow, a layman, very probably the commander Edouin. He is kneeling with joined hands and praying fervently. Amid-ship is seen a Franciscan with his hands raised towards Heaven. Near the stern a priest is seated saying the breviary. This last must be Father Gaulin himself who was sent by de Subercase to carry the information relative to the invasion of Canada by the British from Boston and New York, and who realizes the peril surrounding the bark. The painting bears the inscription in French: VOW MADE BY THE CREW OF THE *STE. ANNE* commanded by Mr. EDOUIN, 1709.

9. The King's Hero, 1711.

Votive offering presented by the crew of this vessel in thanksgiving for the protection given by St. Anne during the British invasion, when eighty-four ships sailed into the St. Lawrence under the command of Captain Walker. The whole fleet was destroyed on the beach of Eggs Island and the invaders abandoned their project.

10. Votive offering from Roger, 1717.

Gabriel Roger, a Quebec merchant, with whom the Fabrique of St. Anne had business relations, had promised this painting on the sixth of February the previous year.

11. Votive offering from three survivors of a Shipwreck, 1754.

On the 17th of June, 1754, at two o'clock in the morning, a small boat was upset by a wave between Point Levis and Beauport. The five occupants were thrown out and thought that their end was near. Three escaped however: they were

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J. B. Auclair, Louis Boursier and Martha Feuilleteau. Seeing that their escape from death was due to the intercession of St. Anne to whom they offered fervent prayers in their danger, they wished to hand down the history of their accident and safe delivery by this offering which shows more for their wish than it does for the skill of the artist.

12. St. Louis, King of France.

This picture was bought from the Ursulines of Quebec in 1765 for the sum of £200. 0. 0.

13. Wreck of the *Saint Esprit* of Quebec.

Father Pierre and the crew make a vow to St. Anne, and they escape a watery grave.

